

1776—1876.

BY APPOINTMENT OF THE U. S. CENTENNIAL COMMISSION.



THE

CENTENNIAL

MEDITATION OF COLUMBIA.

A CANTATA

FOR

THE INAUGURAL CEREMONIES

AT

PHILADELPHIA, MAY 10, 1876.

POEM BY

SIDNEY LANIER,

OF GEORGIA.

MUSIC BY

DUDLEY BUCK,

OF CONNECTICUT.

NEW YORK:

G. SCHIRMER, 701 BROADWAY.

1876.

Mus 633.1.671

~~YALE UNIVERSITY,~~
~~Department of Music,~~
Gift of
Prof. J. K. PAINE,
Nov. 20, 1896

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THE CENTENNIAL MEDITATION OF COLUMBIA.

From this hundred-terraced height
Sight more large with nobler light
Ranges down yon towering years:
Humbler smiles and lordlier tears
Shine and fall, shine and fall,
While old voices rise and call
Yonder where the to-and-fro
Weltering of my Long-Ago
Moves about the moveless base
Far below my resting-place.

Mayflower, Mayflower, slowly hither flying,
Trembling Westward o'er yon balking sea,
Hearts within *Farewell dear England* sighing,
Winds without *But dear in vain* replying,
Gray-lipp'd waves about thee shouted, crying
No! It shall not be!

Jamestown, out of thee—
Plymouth, thee—thee, Albany—
Winter cries, *Ye freeze: away!*
Fever cries, *Ye burn: away!*
Hunger cries, *Ye starve: away!*
Vengeance cries, *Your graves shall stay!*

Then old Shapes and Masks of Things,
Framed like Faiths or clothed like Kings—
Ghosts of Goods once fleshed and fair,
Grown foul Bads in alien air—
War, and his most noisy lords,
Tongued with lithe and poisoned swords—

Error, Terror, Rage and Crime,
 All in a windy night of time
 Cried to me from land and sea,
No! Thou shalt not be!

Hark!

Huguenots whispering *yea* in the dark,
 Puritans answering *yea* in the dark!
Yea, like an arrow shot true to his mark,
 Darts through the tyrannous heart of Denial.
 Patience and Labor and solemn-souled Trial,
 Foiled, still beginning,
 Soiled, but not sinning,
 Toil through the stertorous death of the Night,
 Toil, when wild brother-wars new-dark the Light,
 Toil, and forgive, and kiss o'er, and replight.

Now Praise to God's oft-granted grace,
 Now Praise to Man's undaunted face,
 Despite the land, despite the sea,
 I was: I am: and I shall be—
 How long, Good Angel, O how long?
 Sing me from Heaven a man's own song!

"Long as thine Art shall love true love,
 Long as thy Science truth shall know,
 Long as thine Eagle harms no Dove,
 Long as thy Law by law shall grow,
 Long as thy God is God above,
 Thy brother every man below,
 So long, dear Land of all my love,
 Thy name shall shine, thy fame shall glow!"

O Music, from this height of time my Word unfold:
 In thy large signals all men's hearts Man's Heart behold:
 Mid-heaven unroll thy chords as friendly flags unfurled,
 And wave the world's best lover's welcome to the world.

SIDNEY LANIER.

CENTENNIAL CANTATA.

Poem by SYDNEY LANIER.*

Music by DUDLEY BUCK.*

Allegro con Spirito ma Maestoso.

Sua.....

PIANO.



ff >

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady eighth-note accompaniment. The key signature is one sharp (F#).

Sua.....



sf Ped. sf Ped. sf Corni.

This section continues the piano accompaniment with the addition of woodwinds. The right hand has a melodic line with accents, and the left hand continues the eighth-note pattern. The woodwinds enter with chords. The section ends with a fermata.

Fl.
Ob.
Clar.

Cor.

Viola.
Vcelli Fag.

Contra-bassi. Corni.

Sua.....

poco cres.

etc., sempre.



mp

This section features a more active melodic line in the right hand, with the woodwinds and strings providing harmonic support. The tempo and dynamics are marked as mezzo-piano (mp) and poco cres.

Corni. A

dim.

p

Vcelli.
Viola.

Ped.



This section features a melodic line in the right hand with a crescendo and decrescendo. The woodwinds and strings provide harmonic support. The section ends with a fermata.

* By appointment of the U. S. Centennial Commission.

Soprano. *cres.*
p From this hun - dred - ter - raced height, Sight more large with

Alto.

Tenor. *cres.*
p From this hun - dred - ter - raced height, Sight more large.....

Bass.
 Sight more large with

Str. pizz. *arco.* *p* *cres.*

f
 no - bler light Ran - ges down yon tow'r - - ing

no - - bler light

.... with no - bler light Ran - ges down yon tow'r - ing

no - bler light

Tr. *f*

p

years: Hum - - bler smiles and lord - - - lier

p

years: Hum - - bler smiles and lord - - lier

dim. *p* Vcelli. Eng. Horn.

p

tears Shine and fall, Shine and fall,

p

tears, Shine and fall, Shine and fall, While old voi - ces

Shine and fall, Shine and fall,

*crescendo poco a poco.**f*

While old voi - ces rise and call, Yon - der where the to - and - fro

*crescendo poco a poco.**f*

rise and call, Yon - der where the to - and - fro

While old voi - ces rise and call,

*crescendo poco a poco.**f*

Wel - t'ring of my Long - A - go, Moves a - bout the move - less

Wel - t'ring of my Long - A - go, Moves a - bout the move - less

*p**plac.*

base, Far..... be - low my rest - - ing place.

Far..... be - low my rest - - ing place.

ase, Far..... be - low my rest - - ing place.

arco. p *pp*

This block contains the first system of the musical score, measures 1 through 4. It features three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The vocal parts have lyrics: "base, Far..... be - low my rest - - ing place." for Soprano, "Far..... be - low my rest - - ing place." for Alto, and "ase, Far..... be - low my rest - - ing place." for Tenor/Bass. The piano part includes markings for *arco. p* and *pp*.

Fl.
Ob.
Clar.
Cor.
Fag.
Vc.

p

This block contains the second system of the musical score, measures 1 through 4. It features staves for woodwinds (Flute, Oboe, Clarinet, Cor Anglais) and strings (Bassoon, Violoncello). The woodwind parts are mostly rests. The string parts have a *p* marking.

B

un poco agitato.

mf *p*

mf ¹ Semi-Chorus.

² May - - flower, May - - flower,
Semi-Chorus.

mf ² May - - flower,

p

slow - ly hith - er fly - ing,

p

Semi-Chorus.

mf

Trem - - bling

*p**mf*

West - - - ward

o'er yon balk - ing sea,

Semi-Chorus.

*mf**p*

p *mf*

Hearts with - in "Fare - well, Fare - well, dear

p *mf*

Hearts with - in "Fare - well, Fare - well, dear

dim.

Eng - land," sigh - - - - - ing,

dim.

Eng - land," sigh - - - - - ing,

Full Chorus.

pp

Winds with - out "But dear in vain" re - - ply - - -

Full Chorus.

pp

Winds with - out "But dear in vain" re - - ply - - -

p *cres.* *p* *cres.*

mf *cres.*
ing, Gray - - lipp'd waves a - bout thee shout - ed,

mf *cres.*
ing, Gray - - lipp'd waves a - bout thee shout - ed,

cres. *sempre cres.*

sf
cry ing, *ff* "No!....." *sf*

sf
cry ing, *ff* "No!....." *sf*

sf *ff* *sff*
Ped. # *

sf
No!..... It shall not be!"

sf
No!..... It shall not be!"

sff *sf* *fp*
Ped. # *

Semi-Chorus. *mf*

James - - town,

C

Semi-Chorus. *mf*

out of thee, Ply - - mouth, thee— thee, Al - ba - ny,—

Full Chorus.

p
Bass 1. s.
Win - ter

Full Chorus. *f*

A - way! Ye burn: a - way!

Full Chorus. *f*

A - way! Ye burn: a - way!

cries, Ye freeze:..... Fe - ver cries,..... Hun - ger

mf *sf* *p*

* Ped. * Ped. * Ped. * Ped.

mp *ff* *rall.* *pp*

Ye starve: a - way! Ven - - geance cries, Your

mp *ff* *rall.* *pp*

Ye starve: a - way! Ven - - geance cries, Your

cries.....

mf *sf* *rall.* *pp*

* Ped. * Ped. * C. B. Vcelli. Fag.

*Adagio Molto.**Allegro come prima.*

graves shall stay!

D

graves shall stay!

*Adagio Molto.**Allegro come prima.*

poco accel.

p

Then old Shapes and Masks of Things,

f

Then old Shapes and Masks of Things,

f

Segue ad lib.

Framed like Faiths or clothed as Kings, War, and his most noi - sy

Framed like Faiths or clothed as Kings, War, and his most noi - sy

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "Framed like Faiths or clothed as Kings, War, and his most noi - sy". The music is in a key with two flats and a 4/4 time signature.

lords, Tongued with lithe and poi - soned swords,

lords, Tongued with lithe and poi - soned swords,

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "lords, Tongued with lithe and poi - soned swords,". The music continues in the same key and time signature as the first system.

ff

Er - ror, Ter - ror, Rage and Crime, All... in a win - dy

ff

Er - ror, Ter - ror, Rage and Crime, All... in a win - dy

ff

sf

night of time, Cried to me from land and sea, "No!....."

sf

night of time, Cried to me from land and sea, "No!....."

sf sf sf sf

*Ped. * Ped. **

sf

No!..... Thou shalt not be!"

sf

No!..... Thou shalt not be!"

fff *sf* *sf* *mp* *dolente.*

Ped. *

pp *sotto voce.*

E Hark! Hark! Hu-guenots whispering

pp *sotto voce.*

Hark! Hark! Hu-guenots whispering

L. H. *pp*

Ped. Ped. * Ped. Ped.

*pp**sotto voce.*

Hark !

Hark !

yea, yea, yea in the dark,

*pp**sotto voce.*

Hark !

Hark !

yea, yea, yea in the dark,

Ped.

Ped.

Pu - ritans an - swering yea, yea, yea in the dark,

Pu - ritans an - swering yea, yea, yea in the dark,

f *p* *f*

f *p* *f*

f *p* *f*

Yea,..... like an ar - row shot true to his mark, Darts thro' the ty - rannous

Yea,..... like an ar - row shot true to his mark, Darts thro' the ty - rannous

p

p

p

heart of De - ni - al. Pa - tience and La - bor and sol - emn-souled Tri - al,

heart of De - ni - al. Pa - tience and La - bor and sol - emn-souled Tri - al,

p *plaz.* *arco. p*

mf *p* *p*

Foiled, still be - gin - ning, Soiled, but not sin - ning, Toil thro' the ster-torous

mf *p* *p*

Foiled, still be - gin - ning, Soiled, but not sin - ning, Toil thro' the ster-torous

Cor. Clar. Fag. Eng. H. *p* Tromboni. Str. (Wind sustain.)

death of the Night, Toil, when wild broth-er-wars new-dark the Light, Toil, and for-

death of the Night, Toil, when wild broth-er-wars new-dark the Light, Toil, and for-

sf

p

give, and kiss o'er and re - plight.

p **F**

give, and kiss o'er, and re - plight.

pizz. *p* *Ped. sempre. mp* *Ped.*

mf

Now Praise to God's oft-

mf

Now Praise to God's oft-

cres.

f cres.

grant - ed grace, Now Praise to Man's un - daunt - ed

f cres.

grant - ed grace, Now Praise to Man's un - daunt - ed

cres.

f
face, De - spite the land, de - spite the

f
face, De - spite the land, de - - - spite the

f
Ped. sempre.

mf

sea, I was: I am: and I... shall be,— O how long?

p

sea, I was: I am: and I... shall be—How long, Good Angel, O how long?

How long, Good An-gel,... O how long?

sf *p* Corni.

Ped. *

f

Sing me from Heav'n a man's own song!

f

Sing me from Heav'n a man's own song!

f Trombe.

p Tromboni.

Ped. *

G

English Horn Solo.

mf *p* *rall. con espress.*

Stes.

piss.

Poco piu Lento. Bass Solo.

"Long as thine Art shall love true

Poco piu Lento. Eng. Horn Obligato.

love, Long as thy Sci - ence, thy Sci - ence truth shall

Ob. E. H.

Vcelli.

Ped. Ped.

know, Long as thine Ea - gle harms no Dove,

Eng. H.

Long as thy Law by law shall grow,

Ped. *

cres. *ff*
Long as thy God is God a - bove,

f
Ped. Ped. *

Thy broth - er ev' - ry man, ev' - ry man be - low,

p Cor.
Ped. *

cres. e poco a poco rallentando.

So long, dear Land, dear Land of all my love, Thy name shall

cres. e poco a poco rallentando.

Ped. * Ped. Ped. *

shine, thy fame shall glow, thy fame shall shine !

tempo.

f tempo.

Ped.

Dear Land, dear Land of all

in tempo.

colla voce.

Eng. H. Eng. Horn.

Clar. Fag. *pp* Str. *pizz.*

my love.

pp tempo. cres. molla.

ff Allegro Maestoso.

O Mu - - sic, from this height of
 O Mu - - sic, from this height of

ff Allegro Maestoso.

time..... my Word un - fold ;.....
 time..... my Word un - fold ;.....

In thy large sig - - - nals all men's

In thy large sig - - - nals all men's

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics "In thy large sig - - - nals all men's" are written below the vocal staves. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

hearts Man's Heart..... be - hold :.....

hearts Man's Heart..... be - hold :.....

The second system of the musical score also consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics "hearts Man's Heart..... be - hold :....." are written below the vocal staves. The piano accompaniment continues with a similar melodic and harmonic structure to the first system, with a more active right hand and a steady bass line.

H

ff With Energy

Mid - heaven un - roll, un - roll..... thy chords as friend - ly flags un -

ff

Mid - heaven un - roll,..... un - roll..... thy chords as

furled, And wave..... the world's best lov - er's wel - come to the

ff

Mid - heaven un - roll,..... un - roll..... thy

friendly flags un - furled, And wave..... the world's best lov - er's wel - come

world. Mid-heaven..... un - roll..... thy chords, un - roll thy

ff

Mid - heaven un - roll, un -

chords as friend-ly flags un - furled, And wave..... the world's best

to the world, And wave the world's best lov - - er's wel-come

chords as friendly flags un - furled, the world's best lov - er's wel - - come

roll..... thy chords as friendly flags un-furled, And wave..... the

lov - er's wel - - come, wel - come to the world. Un -

to the world. Mid-heav'n un - roll, un - - roll..... thy chords, un -

to the world.

world's best lov-er's wel - come, the world's best lov - er's wel - come, wel - - come

roll..... thy chords, un - roll thy chords.....

roll..... thy chords,..... un - roll thy chords, un - roll thy

Mid - heaven un - roll, un - roll..... thy chords as

to the world,..... And wave the world's best lover's wel - come, the world's best lov-er's

..... as friend - ly flags un - furled,..... as

chords as friendly flags un - furled, Mid - heaven un - roll, un -

friendly flags un - furled, And wave the world's..... best lov-er's wel - come to the

wel - come, her welcome to the world !

flags un - furled, Mid - heaven un - roll, un - roll..... thy

rall..... thy chords..... as friend-ly flags, as friend - ly flags un -

world, her wel-come to the world. Mid-heaven un - roll.....

poco stringendo.

Mid - heaven un - roll, un - roll..... thy chords. as friend - ly flags un -
 chords, un - roll..... thy chords as friend - - ly
poco stringendo.
 furled, un - roll, un - roll thy chords.... as friend - ly flags un -
 thy chords as friendly flags, as friend - ly flags un - furled, as friend - - ly
poco stringendo.

furled, And wave the world's best lov - er's wel - come, wel - - - -
 flags un-furled, And wave the world's best lov - er's wel - come,
 furled, And wave the world's best lov - er's wel - come, wel - - - -
 flags un - furled, And wave the world's best lov - er's wel - come,
Solo.....

sf

- - come, wel - - come to the world,.....

sf

- - come, wel - - come to the world,.....

ff L.H. 8 Trumpets.

Ped. *b*

sf

..... wel - - - come!

sf

..... wel - - - come!

3 Trombones. *sf* Tutti.

*

sf

wel come!

sf

wel come!

Sca.

sempre marcato.

ff

Ped.

Sca. basso.